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Spring 2-1-2019

GRMN 451.01: 20th Century German Literature to 1945

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Twentieth Century German Literature to 1945
GRMN 451 MWF 2:00-2:50pm Spring 2019

Contact Professor:

- Dr. Hiltrud Arens
- Office: LA 441
- Office hours: Mon/Wed: 11:00-11:50 Uhr; 15:00-15:50:00 Uhr; or/and by appointment
- Telefon: 243-5634 (office)
- Email: hiltrud.arens@mso.umt.edu
- Language of instruction is German

Learning Goals:

- 1) To give an introduction and a survey of turn of the century German-language literary works (also in translation available) up to 1945.
- 2) To examine a variety of genres, including novel, novella, short story, essay, letter, poetry, drama, and film; and to connect those to other medial forms like painting, graphic arts, music, and photography, as well as to other societal/scientific developments, such as psycho-analysis.
- 3) To obtain formal knowledge through studying the texts (primary and secondary texts) in terms of language usage, style, and structure.
- 4) To learn about the historical, social, political, and artistic context of that period and to gain critical insight into the literary production of those selected works, and of the historical times discussed, since it was a time of rapid social, political and scientific changes, two World Wars, Fin de siècle life, the Weimar Republic, and the Holocaust, and massive migration and exile.

Required Texts:

- * Frank Wedekind: *Frühlingserwachen*, 1891 [*Spring Awakening*]
- * Lou Andreas Salomé: *Fenitschka*, 1898 [*Fenitschka*]
- * Rainer Maria Rilke: *Letters to a Young Poet* [*Briefe an einen jungen Dichter*, 1903-1908]
- * Georg Kaiser: *Von Morgens bis Mitternacht*, 1912 [*From Morning to Midnight*]
- * Herman Hesse: *Siddhartha* [*Siddhartha*, 1922]
- * Arthur Schnitzler: *Traumnovelle* 1926 [*Dream Story*]
- * Bertolt Brecht: *The Threepenny Opera* [*Die Dreigroschenoper*, 1928]
- * Irmgard Keun: *Das kunstseidene Mädchen*, 1932 [*The Artificial Silk Girl*]
- * Anna Seghers: *Der Ausflug der toten Mädchen*, 1943 [*The Excursion of the Dead Girls* - scanned copy]
- * Hannah Arendt: *Wir Flüchtlinge*, 1944 [*We Refugees* - scanned copy]

Formats:

The class consists of short introductions and lectures about materials and contexts, and whole class and/or smaller group discussions of primary and secondary sources. Students are also asked to present certain themes/writers and give an individual presentation towards the end of class. The language of this course will be primarily in English, but knowledge of German might be helpful.

Expectations:

It is expected that all students will be in attendance daily. Regular class participation is the essence of this course. Therefore, in addition to any subsidiary detrimental effect of absences, unexcused absences in excess of 3 during the semester will lower your course grade one full grade: A- to B-, B to C, etc. It is also expected that all students will complete assigned work (both oral and written) as requested and be prepared for each class session.

Grading:

<u>Final Grade Breakdown</u>	<u>Points of Grade</u>
Attendance (41x2)	82 points
Oral class participation	98 points
4 small essays (1.5-2 pages typed) (4 x 80)	320 points
Midterm (100)	100 points
Final essay presentation	100 points
Final Essay (10 pages/ German or English)	300 points
Total:	1000 points

Electronic Devices (Cell Phones, Laptops, Music Players, etc.)

If you bring a cell phone to class, please set it either on vibrate or mute. Unless specified for a class activity, personal computers, music players, and messaging devices are not to be used in class.

Students with Disabilities

This course offers equal opportunity in education for all participants, including those with documented physical and documented learning disabilities. For information regarding documentation of disabilities, approaching your instructor with pertinent information, and establishing guidelines for potential accommodation, you may consult the [Disability Services for Students \(DSS\) website](http://life.umt.edu/dss) at <http://life.umt.edu/dss>. The DSS Office is located in Lommasson 154; the phone number is 243-2243.

Plagiarism and Academic Honesty

Please refer to the Student Conduct Code of the University as it pertains to your responsibility to hand in work and/or perform activities assigned to be your own as indeed representing your own efforts and research. The [Student Conduct Code](http://www.umt.edu/SA/vpsa/index.cfm/page/2585) is available for review online at: <http://www.umt.edu/SA/vpsa/index.cfm/page/2585>.

Tentative Schedule during the semester:

*1.WEEK

Friday, 1/11 Historical context / Introduction and Context at the turn of the 19th - 20th century:
Youth Awakening and Feminist Movement

1.WEEK

Monday, 1/14 Frank Wedekind: *Frühlingserwachen* / *Spring Awakening*
Wednesday, 1/16 Frank Wedekind: *Frühlingserwachen* / *Spring Awakening*
Friday, 1/18 Frank Wedekind: *Frühlingserwachen* / *Spring Awakening*

2. WEEK

Monday, 1/21 MLK Holiday / no classes
Wednesday, 1/23 Lou Andreas-Salomé: *Fenitschka*
Friday, 1/25 Lou Andreas-Salomé: *Fenitschka*

3. WEEK

Monday, 1/28 **1. Essay due**
Lou Andreas-Salomé: *Fenitschka*
Wednesday, 1/30 Symbolism and the Art of Writing: Rainer Maria Rilke: *Letters to a Young Poet*
Friday, 2/1 Rainer Maria Rilke: *Letters to a Young Poet* / Rilke's poetry

4. WEEK

Monday, 2/4

Wednesday, 2/6

Friday, 2/8

Rilke Projekt in Germany: Contemporary Music Compositions of Rilke's poetry
Rilke Projekt in Germany: Contemporary Music Compositions of Rilke's poetry
Expressionism in Art, Poetry, & Drama:
Georg Kaiser: *Von Morgens bis Mitternachts / From Morning to Midnight*

5. WEEK

Monday, 2/11

Wednesday, 2/13

Friday, 2/15

Georg Kaiser *Von Morgens bis Mitternachts / From Morning to Midnight*
Georg Kaiser *Von Morgens bis Mitternachts / From Morning to Midnight*
The Self, the Other, Psychoanalysis and Fin de siècle Vienna:
Hermann Hesse and Arthur Schnitzler / Herman Hesse: *Siddhartha*

6. WEEK

Monday, 2/18

Wednesday, 2/20

Friday, 2/22

Presidents' Day / UM Holiday

2. Essay due

Herman Hesse: *Siddhartha*

Herman Hesse: *Siddhartha*

7. WEEK

Monday, 2/25

Wednesday, 2/27

Friday, 3/1

Herman Hesse: *Siddhartha*

Arthur Schnitzler: *Traumnovelle / Dream Story*

Arthur Schnitzler: *Traumnovelle / Dream Story*

8. WEEK

Monday, 3/4

Wednesday, 3/6

Friday, 3/8

Arthur Schnitzler: *Traumnovelle / Dream Story*

The Golden 20s, Weimar Republic and Urban Life:

Bertolt Brecht: *Die Dreigroschenoper*

Bertolt Brecht: *Die Dreigroschenoper*

Bertolt Brecht: *Die Dreigroschenoper / Film: Die Dreigroschenoper*

9. WEEK

Monday, 3/11

Wednesday, 3/13

Friday, 3/15

3. Essay due

Film: *Die Dreigroschenoper*

Film: *Die Dreigroschenoper*

Irmgard Keun: *Das Kunstseidene Mädchen*

10. WEEK

Monday, 3/18

Wednesday, 3/20

Friday, 3/22

Irmgard Keun: *Das Kunstseidene Mädchen*

***Midterm**

(*Irmgard Keun: *Das Kunstseidene Mädchen*)

11. WEEK

3/25 – 3/30

Spring break

12. WEEK

Monday, 4/1

Wednesday, 4/3

Friday, 4/5

Irmgard Keun: *Das Kunstseidene Mädchen*

Exile and Inner Exile; Migration and Flight during the Nazi Period

Anna Seghers: *The Excursion of the Dead Girls*

13. WEEK

Monday, 4/8

Anna Seghers: *The Excursion of the Dead Girls*

Wednesday, 4/10

Anna Seghers: *The Excursion of the Dead Girls*

Friday, 4/12

Hannah Arendt *We Refugees*

14. WEEK

Monday, 4/15

4. Essay due

Hannah Arendt *We Refugees*

Wednesday, 4/17

Hannah Arendt *Film*

Friday, 4/19

Hannah Arendt *Film*

15. WEEK

Monday, 4/22

Hannah Arendt *Film* Diskussion

Wednesday, 4/24

Presentation of Final essay project

Friday, 4/26

Presentation of Final essay project

Final Exam:

Monday, April 29th: 3:20 am – 5:20 pm in LA